

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 37, No. 638 (Apr. 1, 1896), p. 248

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3367388>

Accessed: 09-04-2016 22:28 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*

musical accompaniment to spoken monologues has become common; but no one has achieved such perfect union in this form between the text and the music as Mr. Stanley Hawley. Thanks to Mr. Charles Fry the artistic merit of Mr. Hawley's settings have been brought into prominent notice, and the composer has been encouraged to continue the series. The two examples now reviewed are fully as successful as those which preceded them. In "The Raven," indeed, Mr. Hawley may be said to have surpassed his previous efforts. The recurrence of the verbal refrain, and the weird suggestiveness of the poem, naturally lend themselves to musical treatment, which in this case greatly adds to the impressiveness of the words. In "Curfew must not ring to-night" the composer has also used an associative motive with excellent effect, and the swinging and clanging of the fateful bell is illustrated in a most happy manner.

Jenny Lind: her Vocal Art and Cadenze. By W. S. Rockstro and Otto Goldschmidt. [Novello, Ewer and Co.]

THIS little volume consists of an essay by the late Mr. W. S. Rockstro on the vocal method of the famous Swedish songstress, twenty-six pages of examples in music type of the *Cadenze*, *Solfeggi*, and *Songs* (Scandinavian and Italian) sung by her at her performances, and a portrait taken from an engraving by William Holl. The bulk of the musical examples have already appeared in the work "Jenny Lind: the Artist," by the Rev. Canon Scott Holland and Mr. W. S. Rockstro, published in 1891; but students of singing will no doubt be glad to avail themselves of the opportunity now presented of possessing, in convenient and inexpensive form, these interesting illustrations of a style of art so little practised at the present day. Mr. Rockstro's description of the methods by which Jenny Lind developed and improved the voice with which Nature had endowed her, and overcame the difficulties that stood in her way, should be "read, marked, learned, and inwardly digested" by every young aspirant to vocal eminence, whatever may be the quality or compass of his or her voice. The lesson, if properly assimilated, may easily prove the foundation of many a successful career. Mr. Rockstro tells us that "Madame Lind's voice was not by nature a flexible one. The rich sustained tones of the *soprano drammatico* were far more congenial to it than the rapid execution which usually characterises the lighter class of soprano voices. But this she attained also by almost superhuman labour. Her perseverance was indefatigable." Most interesting and valuable are the accounts of her method of teaching the shake, her plan of breathing, and her perfect articulation of every syllable, whatever the language in which she happened to be singing.

Novello's Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry. *Fifty Three-Part Studies.* By J. E. Vernham. [Novello, Ewer and Co.]

ALL who teach sight-singing classes will welcome this series of vocal exercises in three parts, which admirably supply a distinct want. Part-singing not only rapidly increases independence and self-reliance in reading music, but it arouses and sustains the interest of the singer in a manner that in itself ensures satisfactory progress being made. In order to place these studies well within the compass of all voices, Mr. Vernham has confined his melodic range to an octave from C to C, and with a view of increasing their general utility has added under each stave the Tonic Sol-fa notation. Examples of all the difficulties of various intervals and rhythms commonly met with in choral music are given, and foot-notes supply many useful hints to the teacher.

Schoumka. Mazur. For Violin and Pianoforte. By Félix Borowski. [Laudy and Co.]

THE first of these, dedicated to Lady Hallé, would make an effective piece for the concert-room, where, if played with expression and vivacity, it could scarcely fail to give pleasure. The "Mazur" is inscribed to Mr. Johannes Wolff, to whose style it is well suited and by whom we should like to hear it played.

The Pianoforte Sonata: its Origin and Development. By J. S. Shedlock, B.A. [Methuen and Co.]

WITH the exception of Dr. Parry's article in Grove's "Dictionary of Music and Musicians," no attempt had been made in the English language to deal with the history of the sonata, exhibit its growth and the gradual evolution of its form, and classify the numerous examples available under the headings of names now recognised as typical, until Mr. Shedlock took the work in hand. Of his fitness for such a task no regular reader of THE MUSICAL TIMES will entertain the slightest doubt, Mr. Shedlock's articles in these columns having always been characterised by precisely the qualities needed for work of this kind—namely, care, accuracy, wide knowledge, conscientiousness, and a capacity for organising facts on the lines of modern scientific thought. His history of the sonata is a little masterpiece of condensation, while, on the other hand, nothing essential has been omitted. The volume is divided into eleven chapters. Of these the first is Introductory, and contains a short (so-called) "Sonata" for organ, by Bauchiari, published at Venice in 1611, in addition to much information concerning early instrumental writers—Legrenzi, Corelli, Becker, the Gabriellis, and others—and a description of several works in the smaller forms that show the sonata, so to speak, in embryo. This chapter is not only the longest, but one of the most valuable in the book, since not only does it lay bare the roots of the great art form, but it deals with works not generally accessible to students and, therefore, very little known. The remaining chapters are respectively headed "Johann Kuhnau," "Bernardo Pasquini, a contemporary of Kuhnau," "Emanuel Bach and some of his Contemporaries," "Haydn and Mozart," "Predecessors of Beethoven," "Ludwig van Beethoven," "Two Contemporaries of Beethoven" (*i.e.*, Weber and Schubert), "Schumann, Chopin, Brahms, and Liszt," "The Sonata in England," and "Modern Sonatas, Duet Sonatas, Sonatinas, &c."

Berceuse. Slumber song. Words by David Bowen. Music by Madeline Hawtrej.

Impromptu. For the Violin with Pianoforte Accompaniment. By Arthur Le Jeune.

Versailles. Minuet in the old style for the Pianoforte. By Norfolk Megone.

[E. Ascherberg and Co.]

THE "Berceuse" is a brief but tasteful little song, and it is *not* written in 6-8 time. The "Impromptu" is brightly conceived and neatly written. The accompaniment is effective. Mr. Megone's "Minuet" is a piquant specimen of this old dance form. It is easy to play and pleasant to hear.

Original Compositions for the Organ. Nos. 242 and 243. [Novello, Ewer and Co.]

THE organist who takes in these pieces as they appear will certainly have an excellent and most varied repertory. The two numbers under review have been both composed by Mr. H. S. Irons, and respectively consist of a *Reverie* in C and a *Romance* in G. The former is a melodious and smoothly written piece, that the average organ player would find no difficulty in reading correctly at sight, and the latter is a graceful and expressive movement, which also presents no executive difficulties.

FOREIGN NOTES.

ALTENBURG.—Heinrich Hoffmann's new secular oratorio "Prometheus" was performed for the first time here on February 29 by the Sing-Akademie, under Herr Sitt's direction, and was very favourably received.

BAYREUTH.—The sectional rehearsals for the "Nibelungen" performances in August next have been for some time in progress. The part of *Brünnhilde*, it has now been definitely arranged, will be confided to Madame Lilli Lehmann, who was one of the Rhine daughters in the original (1876) performance. She will probably alternate in the part with Madame Sucher. Madame Reuss-Belce, who attracted so much attention as *Cassandra* in the Carlsruhe performances of Berlioz's "La Prise de Troie," is to be the *Sieglinde*. Herr Brucks, the Munich baritone, is